AMERICAN MINIATURE PAINTERS

By ELIZABETH LOUNSBERY
Author and Critic

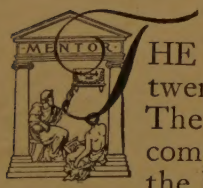
Lord and Lady Fairfax

By courtesy of Mrs. Frank Ralston, New York

Attributed to Charles Willson Peale

MENTOR GRAVURES

THE GOLDEN HOUR, *by W. J. Baer*
THE HOURS, *by Edward G. Malbone*
PORTRAIT OF A CHILD, *by Lucia Fairchild Fuller*
MRS. BECKINGTON, *by Alice Beckington*
PERSIS, *by Laura Coombs Hills*
JOHN LAWRANCE, *by John Trumbull*



THE revival of miniature painting in America in the last twenty-five years has awakened interest in its past history. The installation in the Metropolitan Museum of Art of the comprehensive collection of miniatures owned by the estate of the late J. Pierpont Morgan has no doubt done much to increase this, and inspire the purchase and gifts of examples by American painters, for the Museum collection, that are now on permanent exhibition there.

Just when the art had its beginning has never been definitely determined, but its evolution from the portrait painting in illuminated manuscripts and parchments of the fourteenth, fifteenth and sixteenth centuries is generally accepted. In these, small heads and portraits were painted into the text and often in the first letter of the first word of a paragraph. This was extensively practiced in Italy, where this work assumed a necessarily religious character, being executed almost exclusively in the monasteries, for ecclesiastical use.

Minium, the Latin name for a red mineral coloring matter, was the pigment used by the early scribes for the initial letters and headings of these manuscripts. Thus, the term "miniatura" generally came to be

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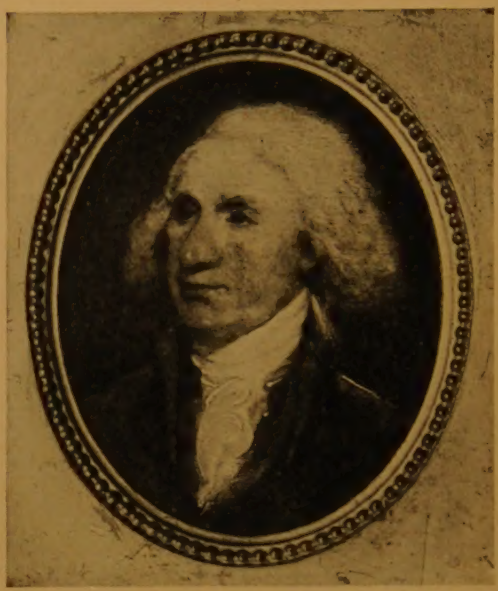
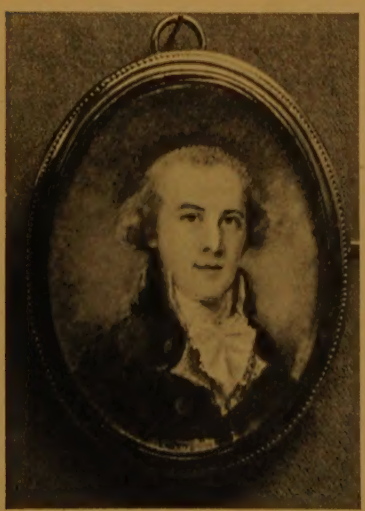
applied to these portraits, which later became known as "miniatures." Miniature painting on ivory, or paintings "in little," as they have been called, gradually developed into a "personal" art, because of their peculiar appeal to the sentiments and affections, and for their "companionable proportions." They were often framed in black wood, usually in gold, however, sometimes mounted in jewels or set in a locket that could be readily worn on a chain or ribbon about the neck, or kept in intimate touch upon the dressing table or desk. In them the fashions and vanities of costume and head-dress of all periods have been recorded in the daintiest and most minute detail.



GENERAL PHILIP SCHUYLER, BY JOHN TRUMBULL
In the possession of the New York Historical Society

The history of miniature painting, however, is not complex—the methods and materials being much the same throughout its development or decline. The art is largely confined to the simple portrayal of heads, with only occasional contributions of fanciful subjects. Were it not, therefore, for the changes of fashion, one would have difficulty in remembering the painters, and an approach to monotony would result.



MAN'S HEAD, BY JOHN SINGLETON COPLEY
In the Metropolitan Museum of Art, New York City

Curiously enough, the first notable miniature painter, Hans Holbein, has remained the undisputed prince of miniature painters. Indeed, it may be said that the birth of miniature painting as an enduring means of expression in art dates from the time of Holbein's arrival in England, in 1526. Following Holbein, Nicholas Hilliard became England's most distinguished exponent of the art—then Richard Cosway and his contemporaries in England, France and Italy. This period, the eighteenth century, marks the introduction of miniature painting into America, where it became popular as an expression of art during and after the Revolution, as large oil portraits had been before.

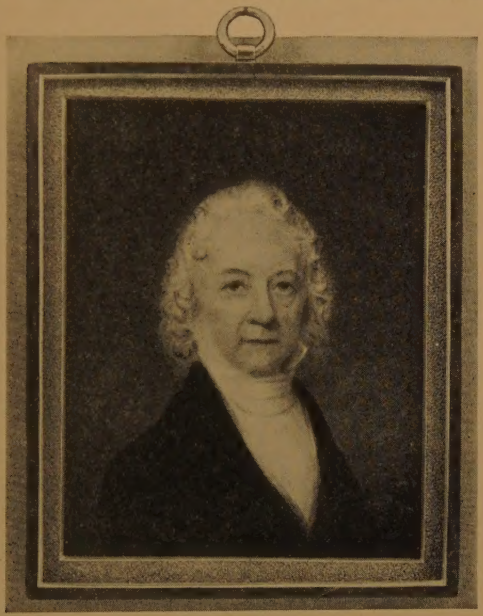
Charles Willson Peale, the famous painter of George Washington (of whom Peale is said to have painted fourteen portraits) was the

best known of his era, many of his miniatures being painted while in camp on the battlefield. His brother James, likewise won a reputation in miniature painting, his work being notable for its extreme delicacy and beauty. We are told that starting life as a carpenter, he was able to make the frames used by both his brother and himself for their portraits and miniatures.

MARTHA WASHINGTON GREENE, BY EDWARD G. MALBONE
In the Metropolitan Museum of Art, New York City

MRS. RICHARD C. DERBY, BY EDWARD G. MALBONE
In the Metropolitan Museum of Art, New York City

John Singleton Copley was another famous artist of this period. He was renowned for his large portraits in oil, which were characterized by a skilful treatment of silks and rich fabrics for both costumes and elaborate backgrounds, and yet he painted many miniatures. John Trumbull, known chiefly as a painter of stirring historical subjects of the Revolutionary era and for his portraits of Washington, also worked in miniatures, as did John Hesselius, in Annapolis. Gilbert Stuart, while a prolific painter of portraits, is not said by his biographers to have painted miniatures, although several have been attributed to him.



WASHINGTON ALLSTON, BY RICHARD M. STAIGG,
In the Metropolitan Museum of Art, New York City

The fact that many miniatures, even by the greater artists, were not signed or dated, has made it difficult to determine the origin of some of the most beautiful examples, or to place them definitely as the work of American painters. Moreover, miniatures brought back as souvenirs by those who were able to travel abroad in those

days introduced the work of foreign artists, often unsigned, among American miniatures, thus making identification more difficult.

Edward G. Malbone, born in Newport, R. I., in 1777, was destined to become the most important miniature painter of his time in America. Malbone had the gift of realism; of simple, unaffected grace and a sureness of rendition that compelled attention. His portraits were likenesses of intimate and convincing truth. "The Hours," Malbone's most famous work, a fanciful subject depicting the past, present and future hour and painted in 1801, after a short period of study in England, is now the property of the Providence Athenæum. Many of his portrait miniatures are owned by individuals throughout the South, where he spent several years, and prematurely died in the height of his career, at the age of thirty. A group of his portraits is also included in the Metropolitan Museum collection.

JULIANA M. McWHORTER, BY BENJAMIN TROTT
In the possession of the New York Historical Society

Charles Fraser, Malbone's contemporary and friend, likewise excelled, especially in male portraiture. Others of this period and men who afterwards forsook their art for other interests, but who were recognized as successful miniature painters, were Robert Fulton (1765-1815) the inventor of the steamboat, and Alvan Clark, the most notable of all lens grinders. John Ramage, an Irishman by birth, became a well known miniature painter in Boston and New York about this time, and also Richard

GILBERT STUART, BY SARAH GOODRIDGE
In the Metropolitan Museum of Art, New York City

GILBERT STUART, BY ANSON DICKINSON
In the possession of the New York Historical Society

M. Staigg, who, though born in England, was prominently identified with American art as one of the original members of the National Academy of Design and a miniature painter of distinction, strongly influenced by Malbone. Benjamin Trott was a contemporary of Malbone's and Fraser's, whose painting was characterized by strength and delicacy.

Anson Dickinson, John Wesley Jarvis, Joseph Wood, Henry Inman of Philadelphia, and Charles Cromwell Ingham, may also be mentioned among the miniature painters of the early nineteenth century, together with Sarah Goodridge, a protégé of Gilbert Stuart's, and whose work reached a great degree of excellence about 1840, and later John Henry Brown.

About this time miniature painting began to decline, owing to the introduction of the daguerreotype and the photograph. Such American artists as devoted their efforts to miniature painting struggled on without sufficient recognition until, feeling the need of organization and the encouragement in this branch of art that an association would lend, the American Society of Miniature Painters was founded in 1899 by William J. Baer, Alice Beckington, Lucia Fairchild Fuller, Laura Coombs Hills, John A. McDougall, Virginia Reynolds, Theodora M. Thayer, and William J. Whittemore. It was the intention of the Society to hold annual exhibitions, where the work of all American miniaturists could be passed upon by a competent jury and then be seen by the public. The first annual exhibition was held in January, 1900, at the Galleries of Messrs. Knoedler & Co., New York City. Isaac A. Josephi, prominent as a miniaturist at this time, became its first president, and is accredited with the conception of the Society. William J. Baer, sometime president and afterwards treasurer of the Society, contributed largely through his efforts to make the Society the factor that it has since become in the art world.

PORTRAIT OF A WOMAN, BY ISAAC A. JOSEPHI
In the possession of the Artist

The impetus thus given to miniature painting led, unfortunately, to the production of cheap substitutes of artistic work in the form of colored photographs made to simulate miniatures. These tawdry imitations were sold broadcast to undiscriminating persons, and did much

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PRIMAVERA, BY W. J. BAER

toward creating the opinion that a miniature could not be a serious work of art. Some merely regarded miniature painting as a remarkable feat of technical skill—a "stunt," in which the feature of interest was the astonishing minuteness of detail that could be introduced on a very small area. It was to counteract this popular fallacy and encourage the work of really good artists that the American Society of Miniature Painters lent its best efforts—with the coöperation of the Pennsylvania Society of Miniature Painters,—an offshoot from the older organization.

NANETTE SIEBERT, BY W. J. BAER

These exhibitions revealed a miniature art of a high order of merit. But even among examples supremely fine in quality there are to be found many productions that were simply good, honest workmanship, without inspiration. Painting on ivory is not easy of control, and it is unresponsive to the intention of the hand. The colors wash up readily, or at best are apt to be spotty and unmanageable. In consequence, the painter must resort to stippling (a process of drawing by means of dots) and repeated light touches to produce the required flow of form or surface. The results, therefore, except under the hand of a master, are apt to run

to labored effects, due to the loss of freshness and directness. The expression, "It is art to hide art," may be taken to mean that an artist's results should appear comfortable, spontaneous and unrestrained.

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BETTY, BY W. J. BAER

William J. Baer

In these characteristics there is no more proficient exponent than William J. Baer, although his earlier efforts in art were devoted to magazine illustrating, painting in oil and teaching drawing at the School of Applied Design for Women, Cooper Institute and Chatauqua. It may be interesting to note here how circumstances often cause the door of opportunity to open for a man, in fields quite different from those to which he dedicated himself. For example, S. F. B. Morse (1791-1872) who was the most able portrait painter in the United States in his time, found his place in the Hall of Fame as the inventor of the telegraphic code.

So Mr. Baer's activities as a portrait painter were turned into another field of art. Having painted a successful portrait of the late Alfred Corning Clark, of New York City, in 1892, and afterwards a replica in a miniature, Mr. Baer began his career as a miniature painter, showing unrivalled skill and an acknowledged excellence of conception, character, color and suggestion of detail. In 1896 he painted his first ideal subject,—"The Golden Hour," and in 1908 what he considers his most important and ambitious endeavor, "Primavera," representing "Flora," the handmaiden of spring, in which the color scheme is rendered in delicate pinks, blues, greens and grays. "Aurora," owned by Mr. Henry Walters of Baltimore; "Daphne," a charming conception of the nude; "Summer"; "Mildred," a fancy head representing spring; "Doris," another female nude, and "Young Diana," are also among the ideal subjects for which Mr. Baer has become famous, while the portrait miniatures of

JEANETTE, BY W. J. BAER

many prominent persons can be numbered as the result of his able brush.

Courtesy of Mr. George D. Pratt
THE GOLDFISH, BY LAURA COOMBS HILLS

Laura Coombs Hills

In freshness and brilliancy of rendition Laura Coombs Hills, of Boston, is a recognized leader among living miniaturists. Her work is charmingly natural and unaffected, with vivacity evident in every essential part of her work. Especially true is this of her miniature entitled "Persis," in the Metropolitan Museum, a "5 x 6½" oval. In this a child with brownish red hair, dressed in faded pink, is seated in relief against the reds and blues of the background. "The Goldfish" is another beautiful miniature by Miss Hills, in which her treatment of the bright golden tresses of a girl, her gown and the illusive tones of the background, denote the artist to be a colorist of the first rank. "The Bride," a harmony of gray, gold and blue, is also a notable example of her work that marks her as a craftsman of great talent.

PARKE GODWIN, BY THEODORA W. THAYER
In Metropolitan Museum of Art, New York City

Theodora W. Thayer

Theodora W. Thayer's short career (1868-1905) as a miniature painter measures well up to that of Malbone's in its quality and good art. Perhaps Malbone will be more popularly remembered by reason of the fact that he painted a number of works, whereas the available works of Miss Thayer are few. The latter artist had the distinction of being "different" from other miniaturists, although quite without eccentricity.

In her portrait of Parke Godwin, at the Metropolitan Museum, we see a person we should like to know. A charming portrait of an old gentleman, with a

mass of white hair that dominates the picture. This is not only a characteristic example of Miss Thayer's art, but is an eloquent portrayal of fine manhood. In the profile portrait of Miss Gray the genius of this artist is again seen, also in her portrait of Bliss Carman, the poet, in profile.

Lucia Fairchild Fuller

The successes of Lucia Fairchild Fuller, like those of Miss Hills and Miss Thayer, followed immediately upon Mr. Baer's. Mrs. Fuller's painting, like Mr. Baer's, is full of tenderness, reflecting sympathetically and affectionately the details of her subjects. Feminine grace and the charm of child life are special qualities of her work. In the Metropolitan

ELEANOR B., BY WILLIAM J. WHITTEMORE
Exhibited at the Panama-Pacific Exposition

MISS M., BY WILLIAM J. WHITTEMORE

Museum may be seen a masterpiece of child portraiture—a little girl standing in her nightgown, caressing her doll. In this the color scheme is delicate throughout—in the tender pearly flesh and the pale blue background. In "Mother and Child," the portrait of a woman with a classic profile, dressed in red brocade with ivory white draperies over her shoulders, upholding the nude figure of a little girl with outstretched arms, is again seen a perfection of arrangement, line and fine color, and a predominating human interest that attracts by its sympathy.

Alice Beckington

Alice Beckington, like the other miniaturists just referred to, was one of the original members of the American Society of Miniature Painters. A close friend of Miss Thayer's in the latter's lifetime, she profited much by that influence. Her work is distinguished by its dignity and reserve.

Her most successful miniatures tend to warm schemes of color. In her portrait of her mother ("Portrait of Mrs. Beckington") in the Metropolitan Museum, the coloring of the dress is of a faded blue, against a background of a warm, dull coloring—not gray, not brown, while the reddish color of the chair provides the only note of difference needed to satisfy the eye. This picture is essentially characteristic of Miss Beckington's art, representing her straightforward and

GIRL WITH THE GREEN SHAWL, BY HELEN M. TURNER,

In the Metropolitan Museum of Art, New York City

BESSIE MOORE, BY VIRGINIA REYNOLDS
In the Metropolitan Museum of Art, New York City

ELIZABETH HUMPHREY, BY MARTHA S. BAKER
In the Metropolitan Museum of Art, New York City

sincere simplicity, combined with an appreciation of subdued color harmonies.

William J. Whittemore

William J. Whittemore is well known as a painter in oils and in water color—one who essayed miniature painting without ever deserting the other mediums. His work is marked by a fondness for completeness of beauty and fineness of finish, whether in oil or miniature. As a master of form and an excellent painter of likenesses, Mr. Whittemore has executed a great number of portrait miniatures. His "Burgomeister," in which an old man wearing a ruff appears against a somber background, is a fine bit of characterization, strongly expressed.

AMERICAN MINIATURE PAINTERS

Among other artists who are now prominently identified with American miniature painting may be mentioned Elsie Dodge Pattie, whose work is represented in the larger type of miniature, rendered with much tenderness and directness, as in the portrait heads of her own children. Also Margaret F. Hawley, of Boston, a thorough craftsman, as is evidenced in her fine portrait of Alexander Petrunkevitch. The work of Heloise G. Redfield, who has had a Paris training, is characteristic of the method of the French school (a method which has found little favor with American miniaturists generally) wherein there is a free wash of color on the surface of the miniature instead of the granulated appearance of stipple work. The work of Katherine Smith Myrick is in direct contrast, being entirely of stipple-producing qualities, while Mabel R. Welch uses free washes, qualified with delicate and well controlled stipple that never obtrudes in her finished work. The miniatures of Lucy M. Stanton, a southern painter, now in New York, are rendered rather in the manner of the late Theodora W. Thayer, and are strong in characterization. Those of Margaret Kendall are virile and natural, and her portraits of children are always charming. Maria Judson Strean's portraits are refined, and painted, with lightness and freedom. The work of Lydia E. Longacre is personal and has much charm. Harry L. Johnson, of Philadelphia, known as a miniaturist but a few years, has painted effectively both landscapes and figures on a diminutive scale. W. Sherman Potts is a competent and scholarly craftsman, who has established a summer school in miniature painting in Connecticut. Emily Drayton Taylor, who has been president of the Philadelphia Society of Miniature Painters since its organization, has been a prolific worker in the field.

ALEXANDER PETRUNKEVITCH
BY MARGARET F. HAWLEY
In the Metropolitan Museum of Art, New York City

SUPPLEMENTARY READING

PORTRAIT MINIATURES *By George C. Williamson*

MINIATURES, ANCIENT AND MODERN *By C. J. H. Davenport*

MINIATURES *By D. Heath*

HISTORY OF PORTRAIT MINIATURES (two vols.) *By George C. Williamson*

HOW TO IDENTIFY PORTRAIT MINIATURES *By George C. Williamson*

CHATS ON OLD MINIATURES *By J. J. Foster*

*** Information concerning the above books may be had on application to the Editor of The Mentor.

THE OPEN LETTER

Miniatures are painted in water color and in oil—more commonly the former. Some of the early Dutch and German miniatures were painted in oil, and, as a rule, on copper. The miniatures painted during the eighteenth century were chiefly in water color, and on ivory. It is said that ivory came into general use during the reign of William III (1689-1702). Miniatures before that time were painted on vellum or cardboard.

MRS. PARSONS
By Richard Cosway, R. A.

The development of miniature painting, especially as it is applied to portraits, is largely English, and our early American miniaturists drew their art from English painters. We present on this page reproductions of the work of four of the most famous early English miniature painters. The first of whom anything definite is known was Nicholas Hilliard (1547-1619). His work shows a close observation of the art of Hans Holbein. His little portraits look as if they had been taken out of illuminated manuscripts. His colors are solid, and gold is used to heighten the effect. Some of his pictures, moreover, are accompanied by Latin mottoes. Nicholas Hilliard had a son, Lawrence, whose work was similar to that of his father, but a little bolder in treatment and richer in color. Some years later came Samuel Cooper (1609-1672), reckoned by some the greatest English miniaturist. His work was broad and dignified, and has been referred to as "*life-size work in little.*" His portraits of the prominent men of the Puritan period are vigorous, and true to life. The picture of Colonel Sidney, printed herewith, is interesting as showing the photographic fidelity of Cooper's work. There were many miniature painters during the eighteenth century, among whom Richard Cosway (1742-1821) stands prominent. His works were greatly admired for their smartness and brilliancy. In miniature form he pictured the pretty girl of the day. There were many people, however, of that same time that preferred the work of John Smart (1741-1811), for while he lacked the dashing style of Cosway, he excelled in refinement, power and delicacy—in "silky texture and elaborate finish." Smart's work was very popular, for he pictured fine people in fine style. The little portrait of Sir Charles Oakeley, printed here, is a typical example of Smart's work.

SIR CHARLES OAKELEY
By John Smart

A YOUNG MAN IN MOURNING
(1616) By Nicholas Hilliard

COL. HENRY SIDNEY (1665)
By Samuel Cooper

The Cosway and Smart miniatures on this page are taken from the collection of Mr. J. Pierpont Morgan; the Hilliard and Cooper miniatures from the collection of the Duke of Portland.

W. D. Moffat

EDITOR

1. GRAND MOGUL
2. KOH-I-NOOR
3. STAR OF THE SOUTH
4. IMPERIAL
5. MATAN
6. REGENT OR PITT
7. ORLOFF
8. STEWART

REPRODUCED IN ACTUAL SIZE FROM CRYSTAL MODELS

FAMOUS DIAMONDS

ONE

ALTHOUGH yielding to several other diamonds in brilliancy and size, the Koh-i-noor stands first for its marvelous romantic and sanguinary career. We first hear of it from Babar, the founder of the Mogul Empire, who, in describing the Battle of Panipat (1526), which led to the establishment of the Mogul Empire in India, says "it was offered after the battle as tribute, and was valued at one-half of the daily expense of the world."

He also tells us that it belonged to Sultan Ala-ed-dîn, who had obtained it in 1304, when he defeated the Rajah of Malwa. Whether this is the stone (or a part of it) that Tavernier described in the seventeenth century as the "Grand Mogul" or not, it remained in possession of the Mogul Emperors until Nadir Shah invaded Delhi in 1739 and carried off the Peacock Throne and all the other jewels of the splendid Mogul Emperors.

The story goes that the last of the Moguls, Mohammed Shah, hid this gem that Nadir Shah particularly coveted in his turban, which he never removed. The secret was betrayed to Nadir Shah by a woman of the harem, and he resorted to a clever trick in order to get it.

Holding a festival at Delhi, with the pretense of swearing eternal friendship with Mohammed Shah, the wily Nadir Shah suggested that they should exchange turbans; and removing his own, glittering with jewels, Mohammed Shah could do nothing else but return the compliment. His, Mohammed's, apparent composure—for the Oriental prince was too well trained to betray his emotion—made Nadir Shah fear he had been misinformed; but when in solitude he unwrapped the turban, he found in its folds a little package that contained the gem. "The Koh-i-noor!" he exclaimed, "Mountain of Light!" It is supposed that this was the first time this name had been given to the jewel.

After the assassination of Nadir Shah in 1747, the stone passed to his son, Shah Rokh. It brought him nothing but misfortune. He suffered the most horrible tortures, and his eyes were even put out by those who tried to get the gem; but he refused to part with it. At last he was forced to give it to Ahmed Shah, founder of the Durani Afghan Empire, in 1751, who formed an alliance with Shah Rokh and insisted on having the Koh-i-noor. His son, Timur Shah, inherited it; and it descended with the crown to his son, Shah Zaman, who was deposed and blinded by Shah Shuja. But Shah Shuja did not get possession of the diamond at once, for Shah Zaman had managed to take it to prison with him and had hidden it behind the plaster of his cell.

After its discovery Shah Shuja wore it constantly, and took it with him when he was deposed, blinded and driven into exile by the grandson of Timur. Shah Shuja took refuge at the court of Runjit Singh, the "Lion of the Punjab," at Lahore. Eventually and by a subterfuge, Runjit Singh, who had long desired the Koh-i-noor, got possession of it. He had it set in a bracelet and wore it on all public occasions. His successors also wore it.

When the Punjab was annexed, in 1849, by the English Government, the Koh-i-noor belonged to the English; and Lord Dalhousie sent it to Queen Victoria in charge of two officers. It arrived in England in 1850. Originally it was of an irregular egg-shape, and weighed 186$\frac{1}{16}$ carats.

It was cut in London by a workman from Amsterdam and reduced to 106$\frac{1}{16}$ carats. The Koh-i-noor is carefully guarded in Windsor Castle. The stone shown in the Tower of London is only a model.

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ILLUSTRATION FOR THE MENTOR, VOL. 4, No. 24, SERIAL No. 124
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QUEEN ELIZABETH IN COURT COSTUME
LAVISHLY ADORNED WITH PEARLS AND OTHER PRECIOUS GEMS

FROM THE PAINTING BY LUCAS DE HEERE

IN olden days, before mineralogy became a science, various stones of red hue were confused. Most of the great historic rubies are pronounced spinels by modern experts in gems. The red stone that blazes in the front of Queen Victoria's crown, which used to be called a ruby, is now described as a magnificent spinel, cut *en cabouchon* (cab'-boo-shohn). It was given to the Black Prince by Pedro the Cruel, King of Castile, after the Battle of Najera in 1367, and it was worn by Henry V in his helmet at the Battle of Agincourt (1415). It was of Oriental origin; and, as usual with Indian gems, it is pierced through the middle, the hole hidden by a small stone of similar color.

Charles the Bold, Duke of Burgundy, had the most splendid jewels of his time. Among them were three rubies called the "Three Brothers," and two others, "*La Hotte*" and "*La Balle de Flandres.*" All disappeared at the Battle of Nancy (1477). Years afterwards James I of England sent some jewels to his son in France, the letter accompanying them mentioning the "Three Brethren." Probably these were the rubies of Charles the Bold.

A famous ruby (123½ carats) was set in the crown of Louis le Debonnaire (817); another (344¾ carats) was given by the Neapolitans to Charles, Duke of Anjou, in 1264; and a third (209 carats) was owned by Anne, Duchess of Brittany, who married Charles VIII in 1491.

In Burmah the "Dragon Lord" (Gnaga Boh), owned by King Thebaw, weighed 44 carats and was cut to 20 carats. King Thebaw also had one of 100 carats. In the fifteenth century a Venetian ambassador to Persia wrote: "The King showed me a handkerchief filled with the rarest and most valuable precious stones. Among others there was a table-cut balas ruby of at least a finger's breadth, weighing two ounces and a half and of a most peerless color; in fact, it was a perfect paragon, so exquisite that when the King was asked what he valued it at he replied he thought a city, or even a kingdom, would scarcely pay for it."

A large ruby was presented by Gustavus III of Sweden to the Czarina in 1777. It was the size of a small hen's egg, and of a beautiful color.

Rudolf II had a large one valued at 60,000 ducats ($150,000), which came to him from his sister, Anne of Austria, Queen Dowager of France.

The wonderful stone that glittered above the jeweled shrine of Thomas-à-Becket at Canterbury and which the statue of a nearby angel pointed to with outstretched finger, has been variously called a ruby, a carbuncle and a diamond. It was the celebrated "Regale (Ray-gal') of France," and was presented to the shrine by Louis VII of France in the twelfth century. Nearly three hundred years later, when Henry VIII despoiled the churches of their treasures and took them for himself, he wore the Regale in a ring upon his thumb. Afterwards it passed into possession of his daughter, Mary Tudor. Queen Elizabeth's "Fair Ruby" was "as great as a racket ball."

The ruby was much esteemed by the ancients. Solomon valued a good woman as "far above rubies." The ancients called the ruby a "carbuncle," and gave it many fantastic qualities.

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GREAT PEARL NECKLACE OF THE FRENCH CROWN JEWELS
COMPOSED OF 362 PEARLS, WEIGHING 5808 GRAINS. WORN BY THE EMPRESS EUGÉNIE

SO lovely is the pearl that the imaginative Oriental mind was unwilling to account for its origin by natural means. There was an old legend that at the full moon the pearl oyster rose to the surface of the sea and opened its shell to receive the falling dew drops, which hardened into pearls.

Humble in origin, unlike the romantic growth of the mysterious crystalline jewels, the pearl is, however, the most aristocratic of gems. Perfectly matched pearls displayed in a single row, or in ropes upon ropes, have been from time immemorial the favorite ornaments of fair Occidental women and dusky Oriental princes. They are found in the treasure-chests of Eastern potentates and in the jewel-caskets of Europeans and Americans, handed down as heirlooms from generation to generation. Old portraits of Oriental sovereigns show them wearing many pearls; and the late Rana of Dholpur frequently appeared in his magnificent necklace that was valued at $7,500,000.

The Romans went mad over pearls. Pearls were to them a sign of both elegance and luxury. Caligula, for instance, placed a wonderful pearl necklace on his favorite horse; but his wife did not suffer, for she had pearls worth more than $2,000,000. Another Emperor, Clodius, the glutton, at one of his banquets placed a pearl at the cover of every guest to be mixed with the wine. It is said that one great reason that Julius Cæsar undertook the conquest of Great Britain was to seek for the pearl oyster to supply the ever increasing demand for these gems.

Pearls were worn in Egypt under the Ptolemies; and every one knows Pliny's story of how Cleopatra wagered with Mark Antony that she would spend a sum equivalent to $1,000,000 upon one dinner. When Antony remarked during this dinner that she was losing her wager, the Queen, who was wearing two superb pearls in her ears, "heirlooms of the East," dissolved one of them, threw it into her goblet, and drank it. The other was about to follow when L. Plancus, who had been appointed umpire, seized it, declaring that Antony had lost. On the conquest of Egypt this pearl was cut in two to make pendants for the ears of Venus in the Pantheon of Rome, "the goddess," Pliny humorously adds, "being well satisfied with half of the dinner."

Some critics have said that this could not have happened; that pearls will not dissolve; but Sir Thomas Gresham ground a large pearl to powder, tossed it into his wine glass, and drank it to the health of Queen Elizabeth when he wished to impress the Spanish Ambassador, who had been boasting of the luxury of the Spanish Court. "My lord Ambassador," Sir Thomas remarked with an air of indifference, "I have often refused £15,000 for that pearl."

Charles the Bold, Duke of Burgundy, had perhaps the most magnificent pearls of his time.

Pearls became more common in Europe by means of the Spanish and English explorers of the New World, who brought cartloads home from the Caribbean Sea. In their day the New World was often spoken of as the "Land of Pearls."

The portraits of the Valois and Tudor princes and princesses show dresses and doublets thickly sprinkled with pearls, and splendid single drops, round, egg and pear-shaped, worn as pendants. The most famous pearls of the period were owned by Mary, Queen of Scots; and surely if pearls are the "symbol of tears," they were a fitting possession in her sad case.

Pearls were the favorite gems in France from the time of Francis I to Louis XIV, when diamonds took the lead. In the nineteenth century small pearls, strung on horsehair and set in formal patterns, became fashionable; but modern taste has returned to strings of perfectly matched pearls and single pearls of great size and luster, black and pink, as well as white.

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THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY

INDIAN NECKLACE, 18TH–19TH CENTURY

PLINY wrote: "The opal is made up of the glories of the most precious gems. There are in it the gentle fire of the ruby, the brilliant purple of the amethyst, and the sea-green of the emerald, all shining together in marvelous union. Some opals rival in luster the brightest azure of the painter's palette; others, the flame of burning sulphur, or a fire quickened by oil."

The ancients had no prejudice regarding the opal. Its flame was called "holy fire," and it was said that "Whoso goes into the Temple with an opal in his hand may be quite sure of having his prayer granted: the gods cannot withstand its power." Famous was the opal, large as a hazel-nut, owned by Nonius, the Roman senator. Mark Antony banished him, hoping thereby to get the gem; but Nonius wore his opal ring into exile. It was valued at a sum equivalent to $100,000.

Notwithstanding its fragility, the opal was engraved by the Romans and Aztecs. In the Hope collection, sold in 1886, there was a wonderful gem that had been known since the sixteenth century. It was an inch long and engraved with the head of the Mexican sun-god. The purchaser paid £262 ($1,310) for it.

The largest opal in the world reposes in the Imperial Cabinet in Vienna. It is uncut, of 3,000 carats, and was found in 1770, in the Czerwenitza Mines of Hungary, where the finest opals come from.

In the Middle Ages the opal was regarded as a good luck stone. Nobody seems to know for certain when the superstition of its evil influence began. Some authorities attribute it to Sir Walter Scott, who introduced a romantic and fateful story of an opal into his novel, "Anne of Geierstein," published in 1829. But this does not account for the horror the Russians and some other nations have of this gem.

The Empress Eugénie was one of those who had a dread of the opal's evil influence. Perhaps she connected with it the ill-fate of another Bonaparte Empress, Josephine, who owned the most wonderful opal of her time. So brilliant were its fires that it was called "The Burning of Troy." Eugénie's great friend, Queen Victoria, had no such fear of opals. She always gave them as marriage presents to her daughters. The Kings of Prussia have superb gems, for the old rulers allowed the famous mines in Silesia to be opened only once in three years and took the best specimens for themselves. Perhaps the idea of ill-luck comes from the supersensitiveness of the opal; for a fine gem is likely to suffer loss of color and even to fall to pieces on sudden exposure to heat or cold.

The opal has almost the same fear of water as a cat. Opals are more brilliant on warm than on cold days; and it is an old trick of the jeweler to hold one in his hand for a time before showing it to a purchaser. But, despite dark stories, people still have admiration for this gem, an admiration that has continued ever since the old Greek priest wrote in 500 B. C.: "The delicate color and tenderness of the opal remind me of a loving and beautiful child."

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HOLY PICTURE. THIBETAN. 17TH-18TH CENTURY
COMPOSED OF CORALS, EMERALDS, LAPIS LAZULI, AND OTHER GEMS

IN the great audience hall of the palace of the Mogul Emperors at Delhi is a large empty niche, in which, on a platform of marble richly inlaid, once stood the celebrated Peacock Throne, the most gorgeous example of its class that even the gorgeous East could boast of.

The Peacock Throne was in the shape of a bed, six feet by four, supported on golden feet, from which rose twelve jewel-studded columns to support the canopy. This canopy was also decorated with diamonds and pearls, and had a fringe of pearls all around it. In front of the canopy blazed an immense diamond, which may have been the "Great Mogul," of which the Koh-i-noor and the Orloff are both said to have been a part. This huge gem was surrounded by emeralds and rubies. On the dome of the canopy the magnificent peacock displayed its plumage of sparkling gems. The tail was made of sapphires and other colored stones; the body of gold, inlaid with precious stones; and in front of its breast shone a large ruby, from which hung a huge pear-shaped pearl. An immense bouquet of golden flowers, bright with jewels, stood on either side of the peacock. The throne itself was a blaze of gems. There were 108 large rubies and 116 emeralds on the bars and posts; and the twelve columns supporting the canopy were decorated with rows upon rows of valuable pearls. The inside of the canopy was also studded with diamonds and pearls. It was completed by Shah Jehan, builder of the Taj Mahal and founder of Delhi (called Shahjehanibad).

Early European travelers could not understand the meaning of this peacock, and only tried to estimate the value of the jewels. It was a Hindu standard, or emblem of the sun, and a similar peacock blazed over the throne of the Hindu sovereigns of Vijayanagar. It was a violation of the Koran, which the Mogul Emperors followed, and which forbids the images of natural objects; but it was a symbol worthy of a grandson of that Akbar who claimed to be an incarnation of the sun and of the god Vishnu.

When the ruler himself was seated on this throne the effect must have been dazzling to the eyes and bewildering to the senses of Europeans. Bernier describes Aurunzebe as follows: "The King appeared, seated upon his throne at the end of the hall, in the most magnificent attire. His vest was of white and delicately flowered satin, with a silk and gold embroidery of the finest texture. His turban of cloth had an aigrette, whose base was composed of diamonds of extraordinary size and value, besides an Oriental topaz which may be pronounced unparalleled, exhibiting a luster like the sun. A necklace of immense pearls, suspended from his neck, reached to his stomach."

Nadir Shah, the Persian conqueror, carried off the Peacock Throne when he sacked Delhi in 1739. It was rumored in the nineteenth century that the Peacock Throne still existed in the Treasure House of the Shah of Persia; but Lord Curzon, who was allowed a favored opportunity of examining it, was satisfied that nothing now exists of the famous throne of the Mogul Emperors except some portions worked up in a modern Persian throne.

One tradition says the Koh-i-noor formed one of the eyes of the peacock, and the Daryai-nur (Sea of Light) now owned by the Shah of Persia, the other.

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4. BEAU SANCY
5. MR. DRESDEN'S DIAMOND
6. PERSIAN KOH-I-NOOR
7. FLORENTINE I
9. PORTER RHOADES
10. FLORENTINE II

RODUCED IN ACTUAL SIZE FROM CRYSTAL MODELS

FAMOUS DIAMONDS

MARIE ANTOINETTE, daughter of the famous Maria Theresa of Austria, was at the early age of fifteen married to the Dauphin, who became Louis XVI in 1774. She was not twenty when she became Queen of France, and immediately her enemies began to accuse her of intrigues. Her faults seem to have been due to a girlish love of pleasure, handsome clothes, jewels, an aristocratic indifference to general opinion, and a lack of knowledge of the state of misery in France that was hidden below the glitter and parade of the court.

The "Austrian," as she was called, was terribly extravagant, and played a most unfortunate part in politics. Brienne and Calonne were the ministers of her choice; and she shared the opprobrium called down upon them for their reckless squandering of the public money. One of the first things the Assembly of Notables did was to declare the Queen the cause of the derangement of the finances. From the first hour of the Revolution she was an object of fanatical hatred to the mob of Paris.

The affair of the Diamond Necklace in 1785 compromised her in the eyes of the public, although she seems to have been innocent. The Diamond Necklace, however, played such a part in the affairs of the day that some critics say it was the real cause of the Revolution.

The Diamond Necklace was a wonderful piece of jewelry which was being made in Paris for Madame Du Barry, the favorite of Louis XV when the latter died in 1774. Madame Du Barry was immediately excluded from court; and when the necklace was finished in 1775, it was so costly (1,800,000 livres, or $400,000) that no one would buy it.

Cardinal de Rohan, the wealthy prelate, had incurred the disfavor of Marie Antoinette and was not permitted at court. A scheming, unscrupulous woman named de Lamotte, who waited at court, first persuaded the vain Cardinal that Marie Antoinette was disposed to receive him with favor, and then told him that the Queen was desirous of possessing the Diamond Necklace and would sign an agreement to purchase it if the Cardinal would endorse it. The Cardinal eagerly agreed; and the document appeared with Marie Antoinette's and the Cardinal's signatures. On February 1, 1786, the Cardinal carried the necklace to Versailles, where, on the next day, a person dressed in the livery of a court valet, entered his apartments, walked to the table where the jewel case was standing, and, with the words "in the name of the Queen," bore the treasure away.

A few days later the maker of the necklace went to Versailles to demand payment; and it was then discovered that the whole transaction had been a trick and the Queen's signature a forgery. De Lamotte, her husband, and the valet impostor had all disappeared from Paris, had broken up the necklace, and were selling the gems. Within a few months Cardinal de Rohan and the three tricksters were all in the Bastille. The trial took place in May, 1786. Madame de Lamotte was branded on the shoulders with the letter "V" for *voleuse* (thief) and sentenced to imprisonment. The others were acquitted; but the unfortunate Marie Antoinette was supposed by the populace of Paris to have been implicated, and she was blamed for it even on the last day of her unhappy life.

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